



714



MUSICALIA

G

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Zbiór Polskich Pieśni na Skrzypce i fortepian przez Adama WRONSKIEGO. Dyrektora Muzyki.

KRAKÓW

Cena. Złr 1.20 ct.

Nakład i własność księgarni oraz składu nut
S. A. KRZYŻANOWSKIEGO.

Musikalien-Druckerei v. Jos. Eberle & Co. Wien, VII. Boz

714
III



ZBIÓR. Pieśni Polskich.

przez Adama Wrońskiego.

N^o 1. Andante.

Violon.

Piano.

Andante.

p

ff

tr

p

ff

tr

ff

№ 2. Tempo Krakowiak.

The first system of musical notation for 'Tempo Krakowiak'. It consists of a single treble staff with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody begins with a piano (*p*) dynamic and a half note G4, followed by quarter notes A4, B4, and C5. The system concludes with a double bar line.

The second system of musical notation. It features a treble staff with a key signature of two sharps and a 2/4 time signature. The melody continues with quarter notes D5, E5, and F#5, followed by a half note G5. The system ends with a double bar line.

The third system of musical notation. It consists of a treble staff with a key signature of two sharps and a 2/4 time signature. The melody begins with a mezzo-forte (*mf*) dynamic and a half note G4, followed by quarter notes A4, B4, and C5. The system concludes with a double bar line.

The fourth system of musical notation. It features a treble staff with a key signature of two sharps and a 2/4 time signature. The melody continues with quarter notes D5, E5, and F#5, followed by a half note G5. The system ends with a double bar line.

The fifth system of musical notation. It consists of a treble staff with a key signature of two sharps and a 2/4 time signature. The melody begins with a mezzo-forte (*mf*) dynamic and a half note G4, followed by quarter notes A4, B4, and C5. The system concludes with a double bar line.

First system of musical notation, measures 1-4. The key signature is two sharps (F# and C#). The melody in the treble clef consists of eighth and quarter notes. The piano accompaniment in the grand staff features chords and moving lines in both hands.

Second system of musical notation, measures 5-8. The melody continues with eighth and quarter notes. The piano accompaniment includes a melodic flourish in the right hand at measure 7.

№ 3. Andantino.

Third system of musical notation, measures 9-12. The key signature changes to two flats (Bb and Eb). The tempo marking "Andantino." is present. The piano part begins with a triplet in the bass line at measure 11, marked *mf*.

Fourth system of musical notation, measures 13-16. The melody starts with a *p* (piano) dynamic marking. The piano accompaniment continues with chords and moving lines.

Fifth system of musical notation, measures 17-20. The system includes first and second endings. The piano part features triplet figures in the bass line at measure 19.

№ 4. Andante.

p Andante. *mf*

1. 2.

№ 5. Moderato. M. M. ♩ = 27.

Moderato. *poco più*

1. 2. *rall*

№ 6. Largo.

p Largo. *p*

First system of music. Treble staff: f (forte) and p (piano) dynamics. Bass staff: p (piano) dynamic. The system concludes with two endings: 1. and 2., both in 2/4 time.

№ 7. Allegretto.

Second system of music, marked **Allegretto.** in 2/4 time. It consists of a treble staff and a bass staff with piano accompaniment.

Third system of music, continuing the **Allegretto.** piece. It features a treble staff and a bass staff with piano accompaniment, marked with f (forte) dynamics.

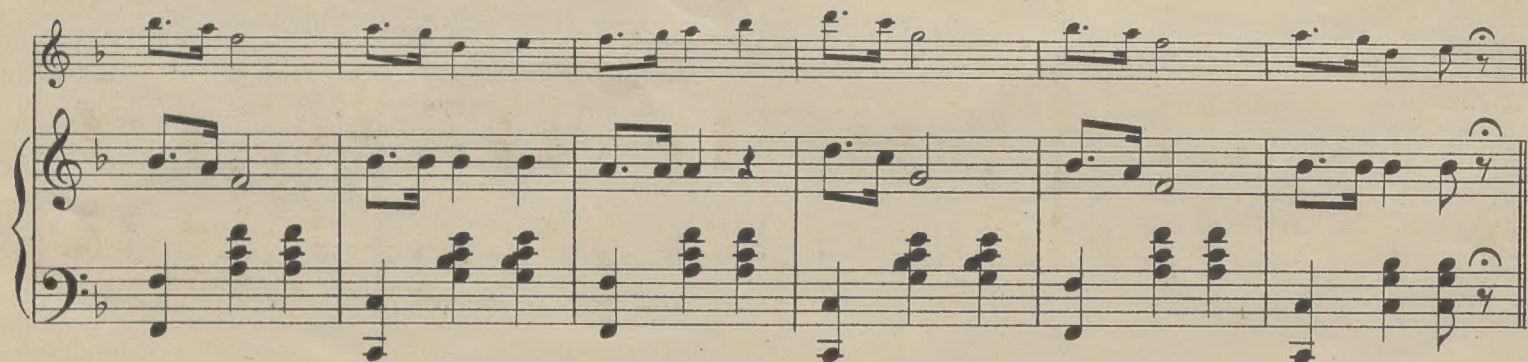
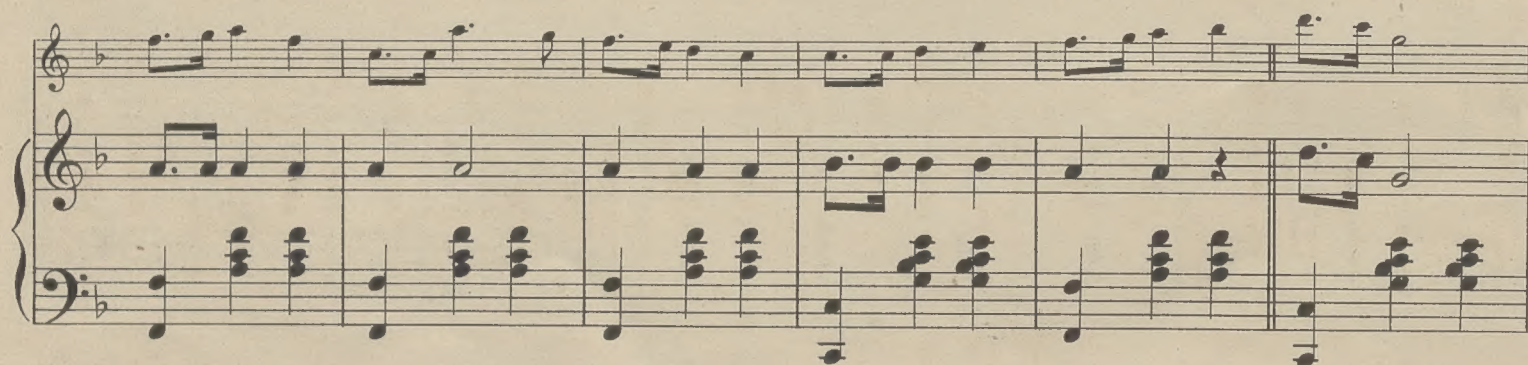
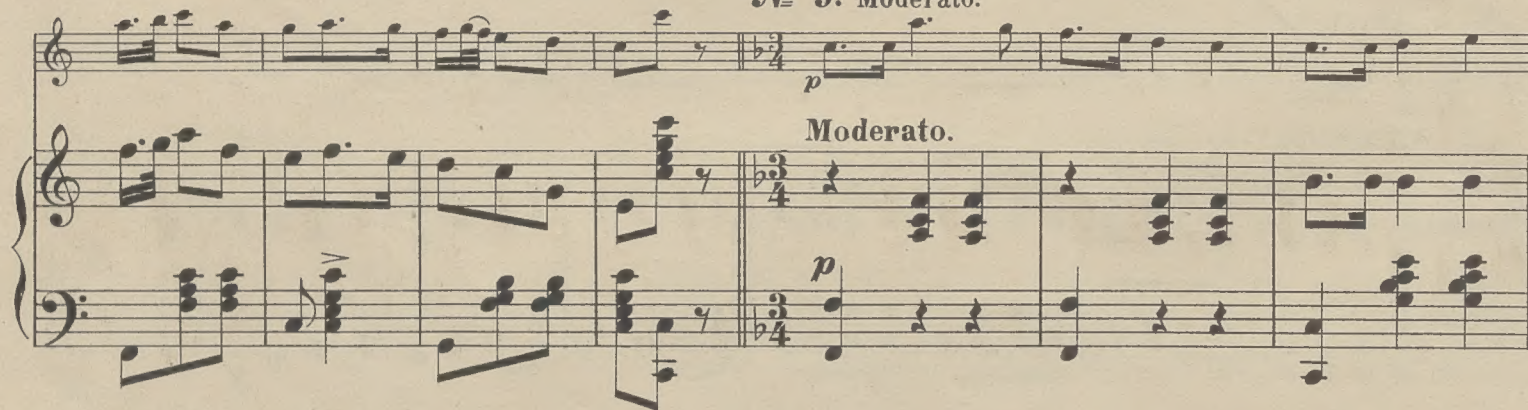
№ 8. Tempo Mazura.

Fourth system of music, marked **Tempo Mazura.** in 3/8 time. It consists of a treble staff and a bass staff with piano accompaniment.

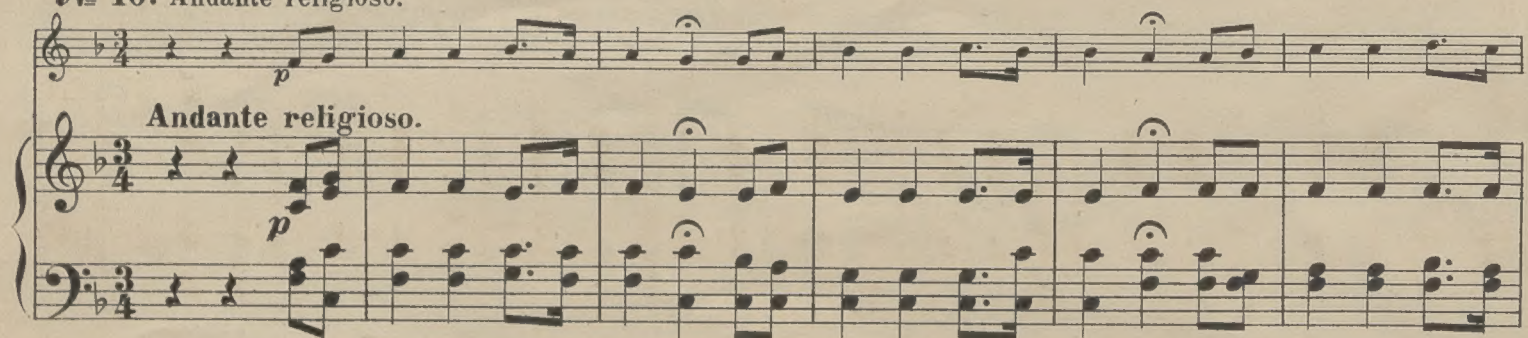
Fifth system of music, continuing the **Tempo Mazura.** piece. It features a treble staff and a bass staff with piano accompaniment.

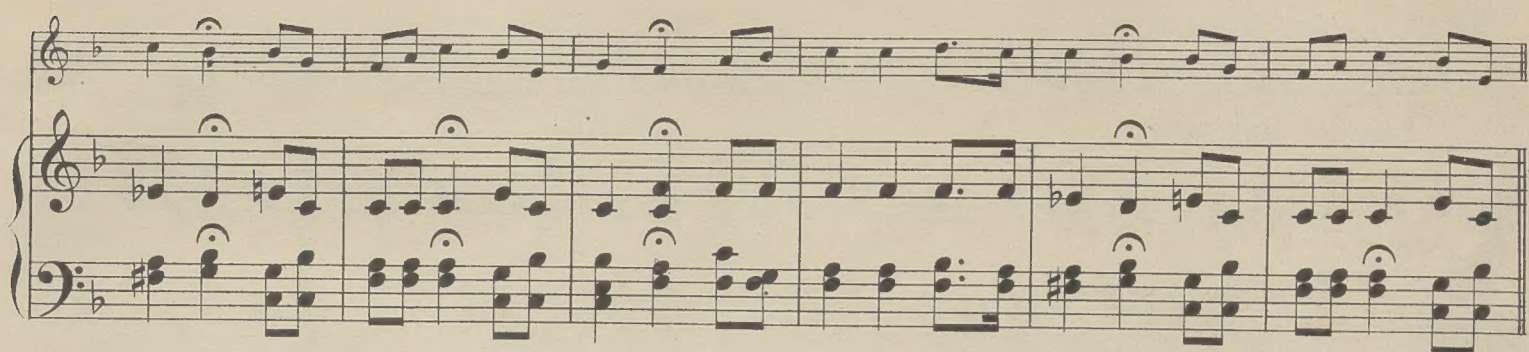


№ 9. Moderato.

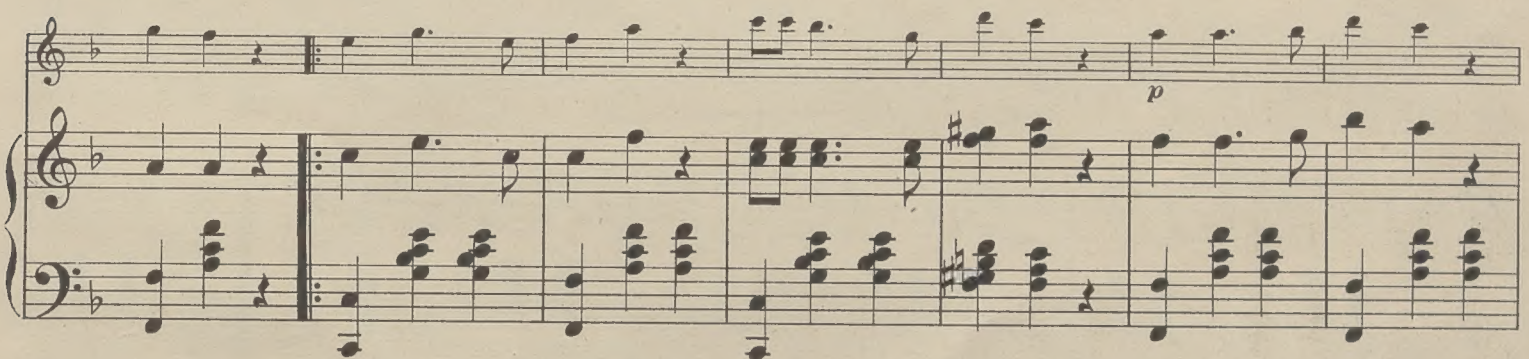
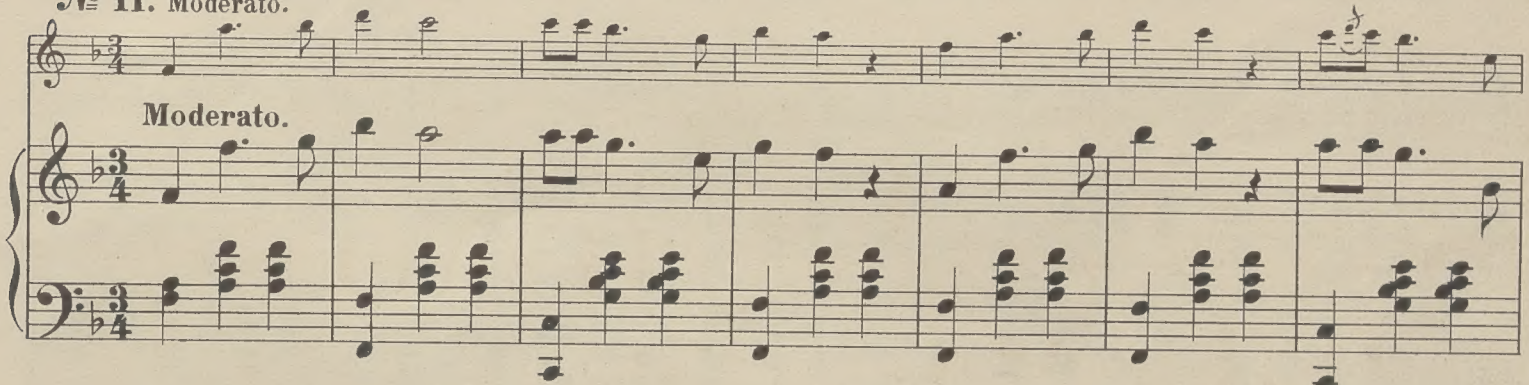


№ 10. Andante religioso.

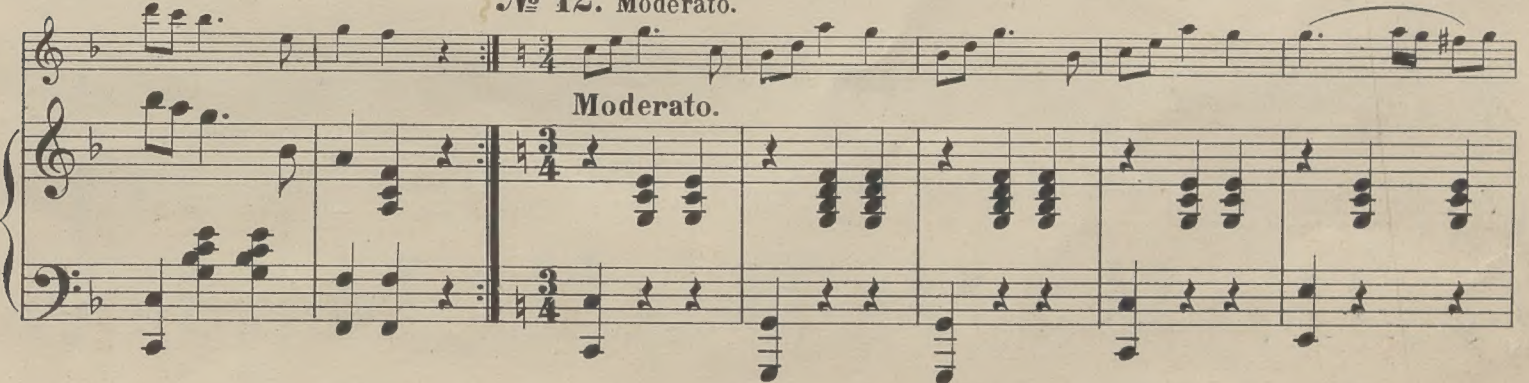




№ 11. Moderato.



№ 12. Moderato.



№ 13. Andante religioso.

Andante religioso.

№ 14. Allegretto.

Allegretto.

№ 15. Tempo Krakowiak.

Tempo Krakowiak.

ZBIÓR. Pieśni Polskich.

Violon.

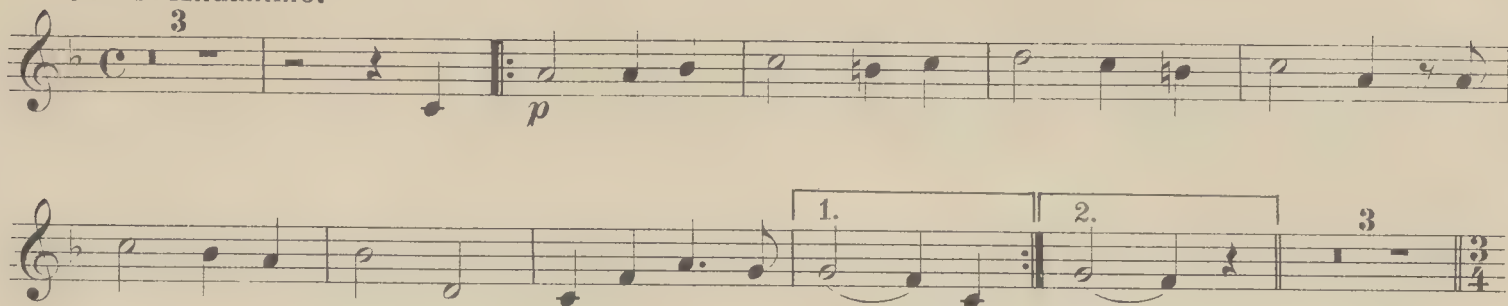
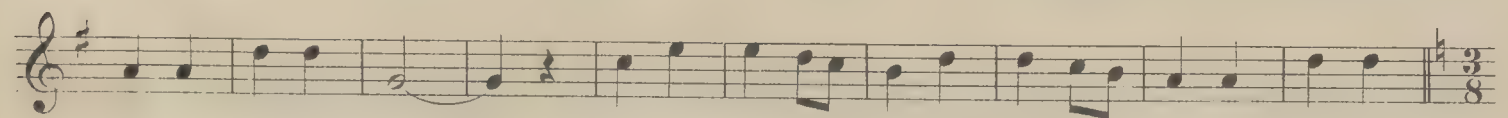
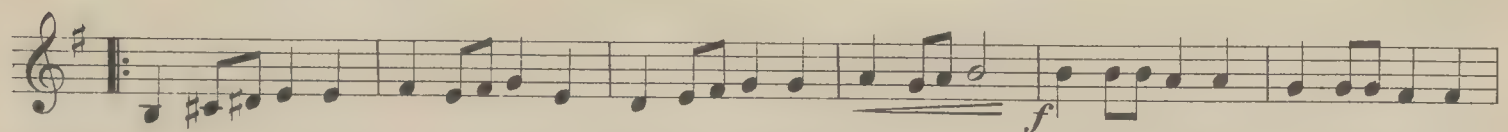
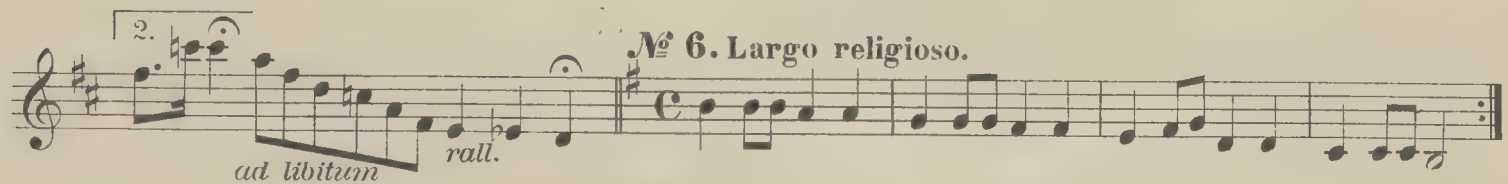
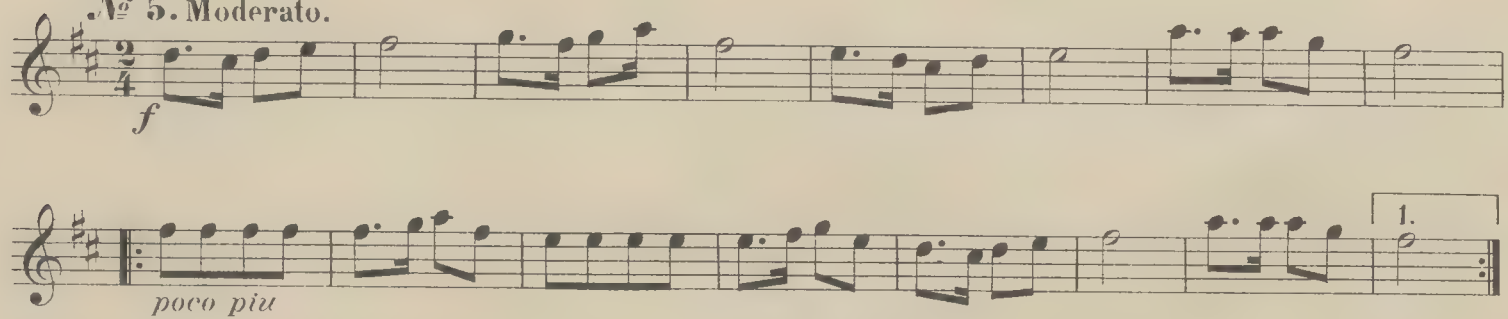
przez Adama Wrońskiego.

Nr 1. Andante.

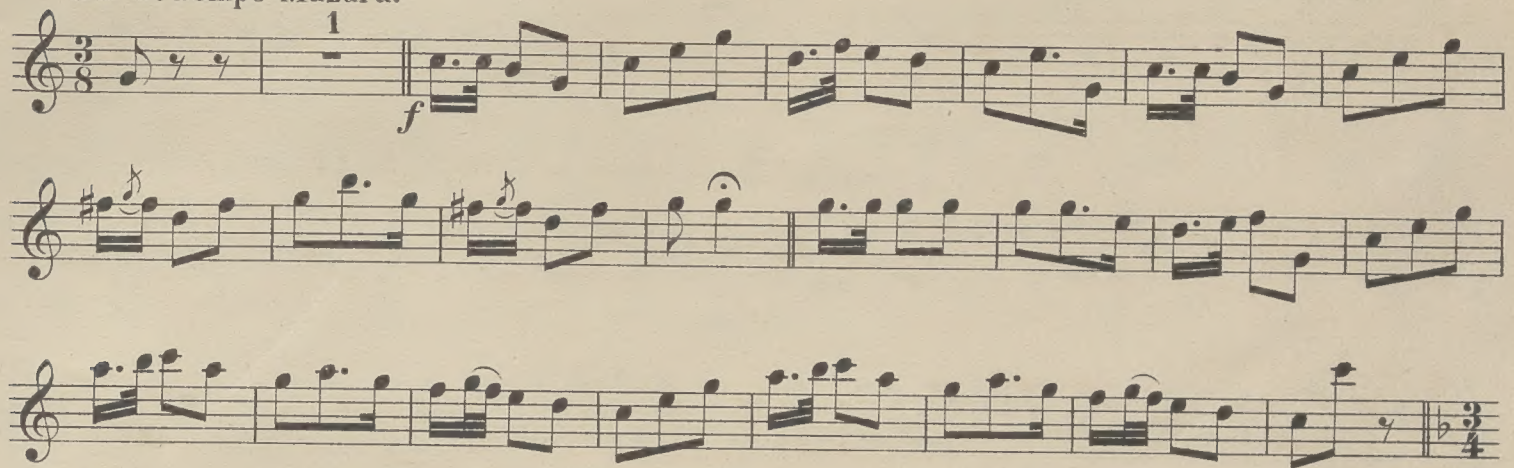
3
p
ff
tr
f
p

Nr 2. Tempo Krakowiak.

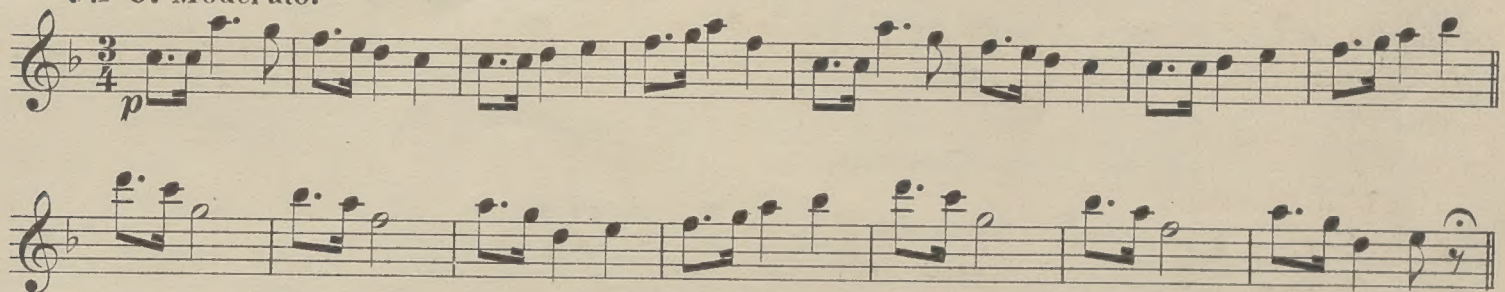
f
mf
f

N^o 3. Andantino.N^o 4. Andante.N^o 5. Moderato.

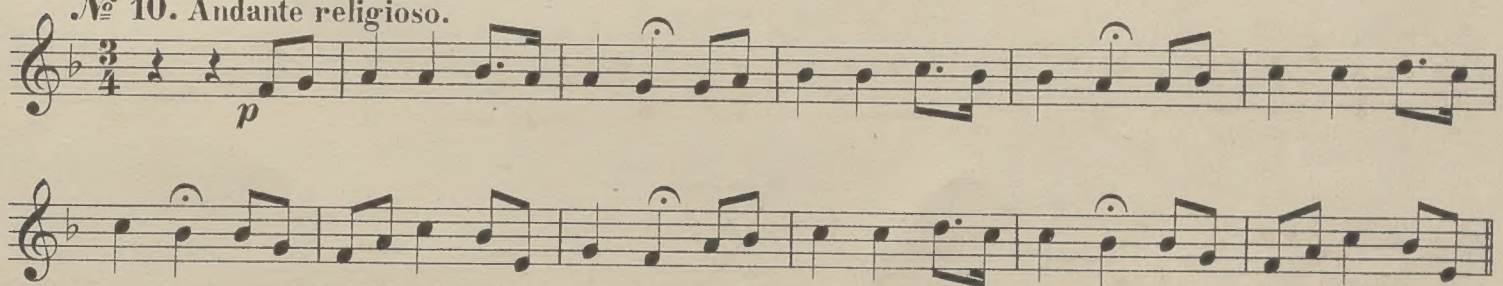
№ 8. Tempo Mazura.



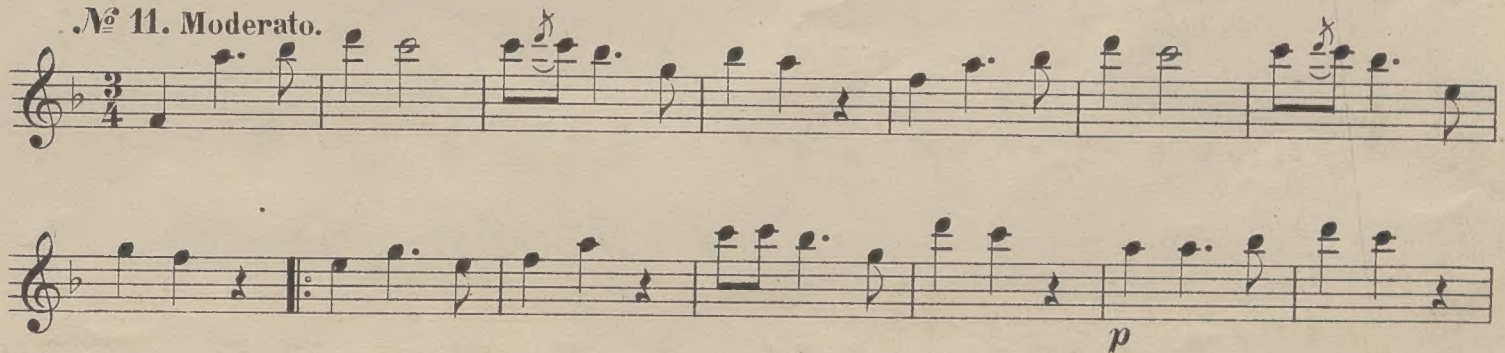
№ 9. Moderato.



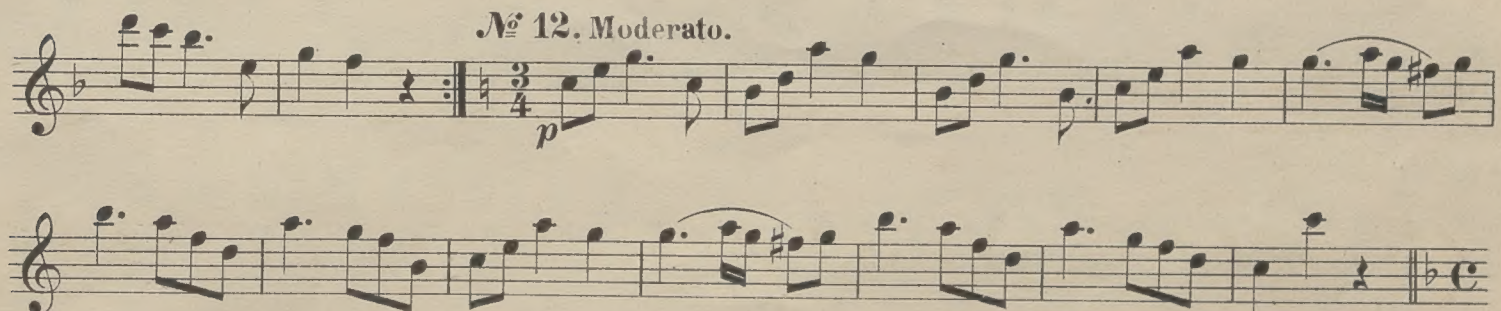
№ 10. Andante religioso.



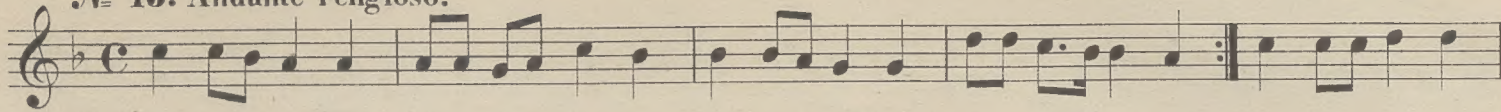
№ 11. Moderato.



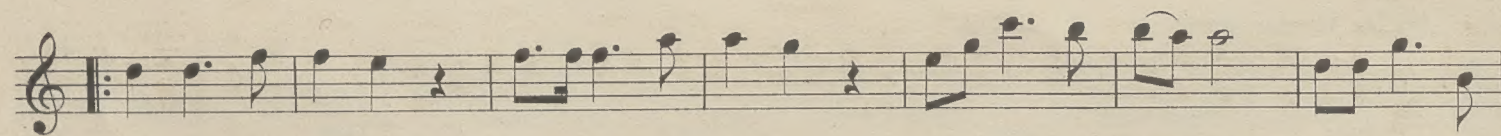
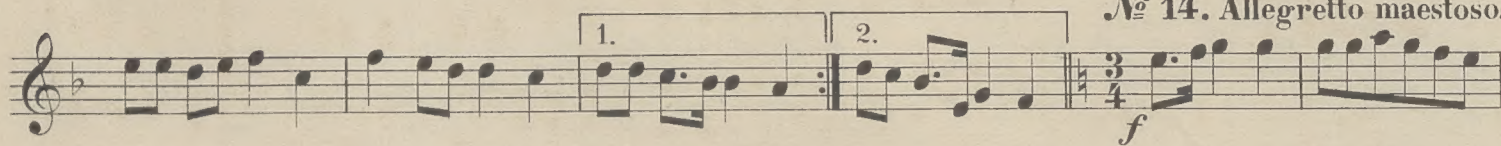
№ 12. Moderato.



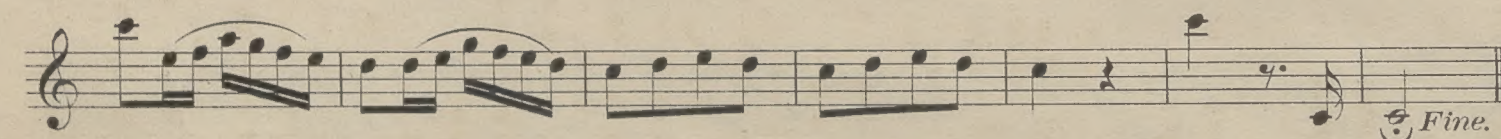
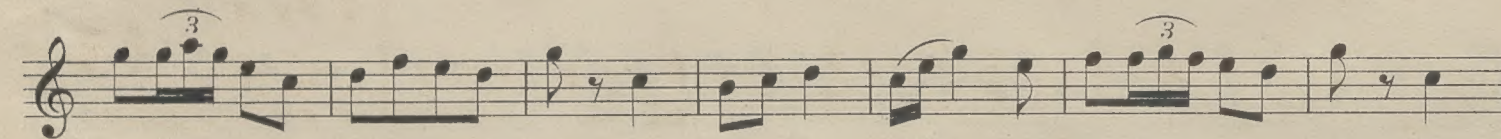
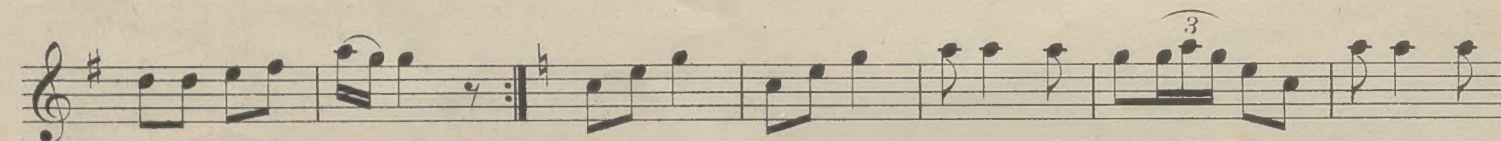
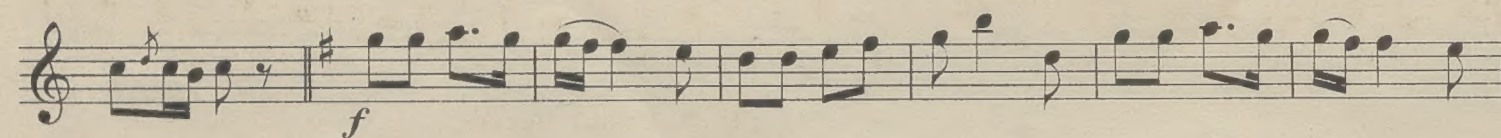
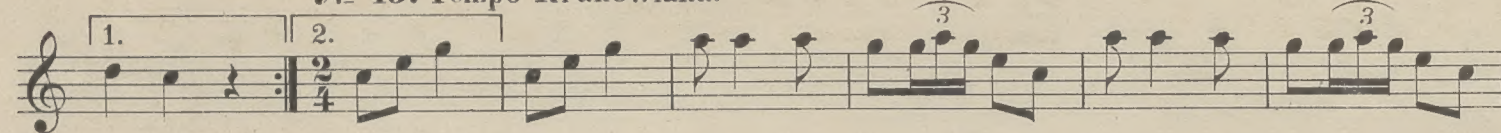
№ 13. Andante religioso.

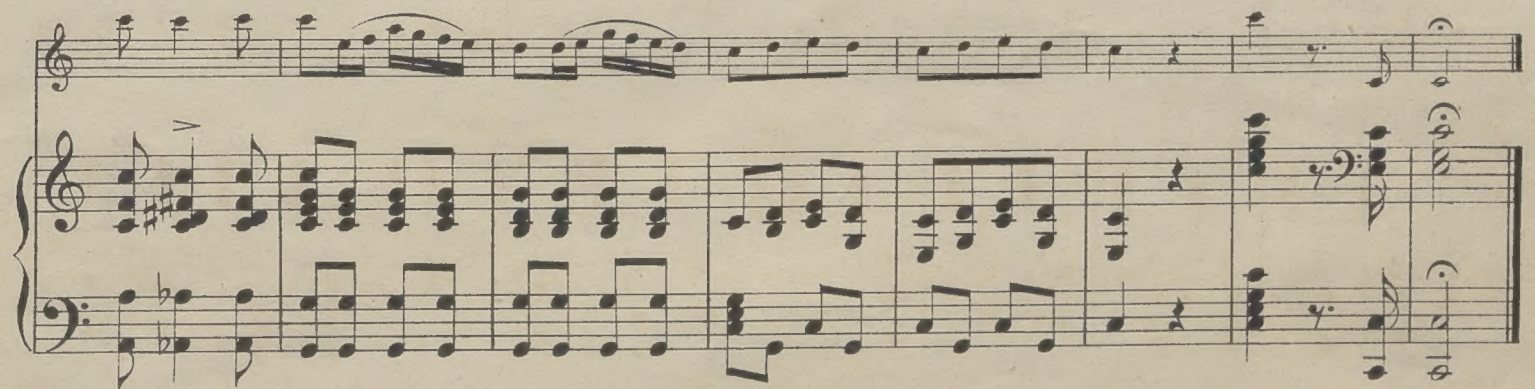
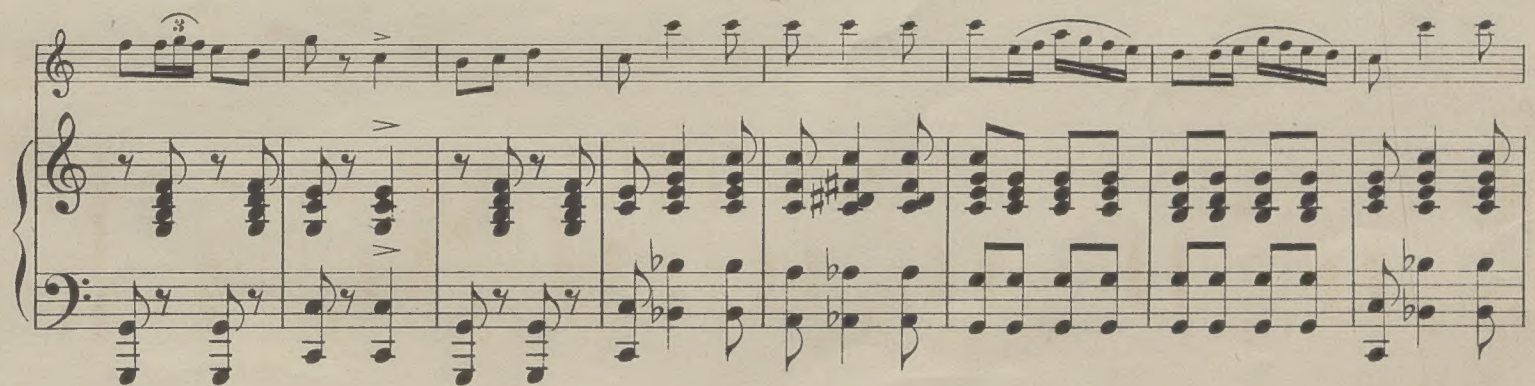
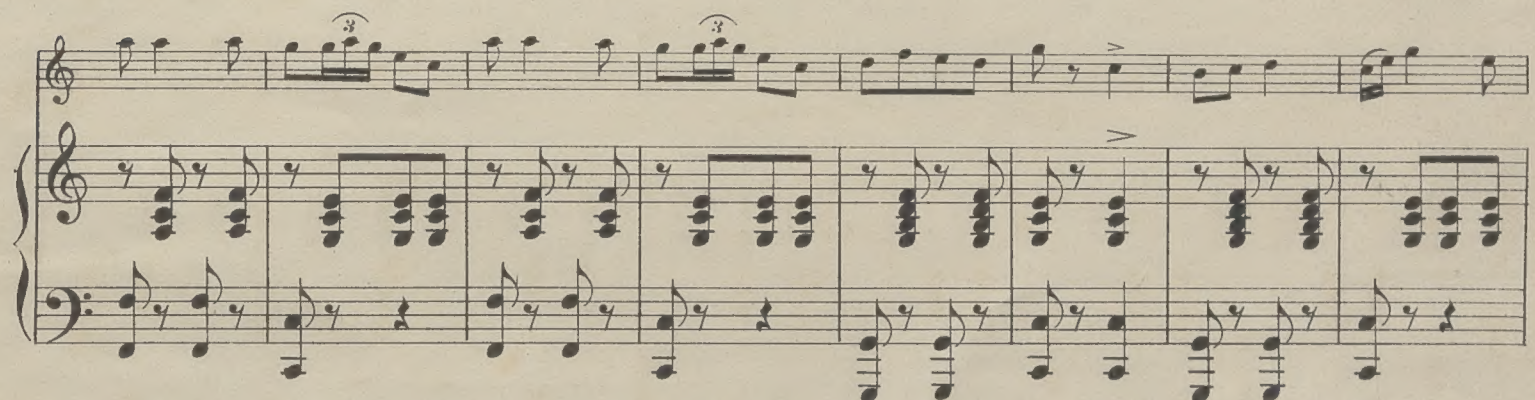
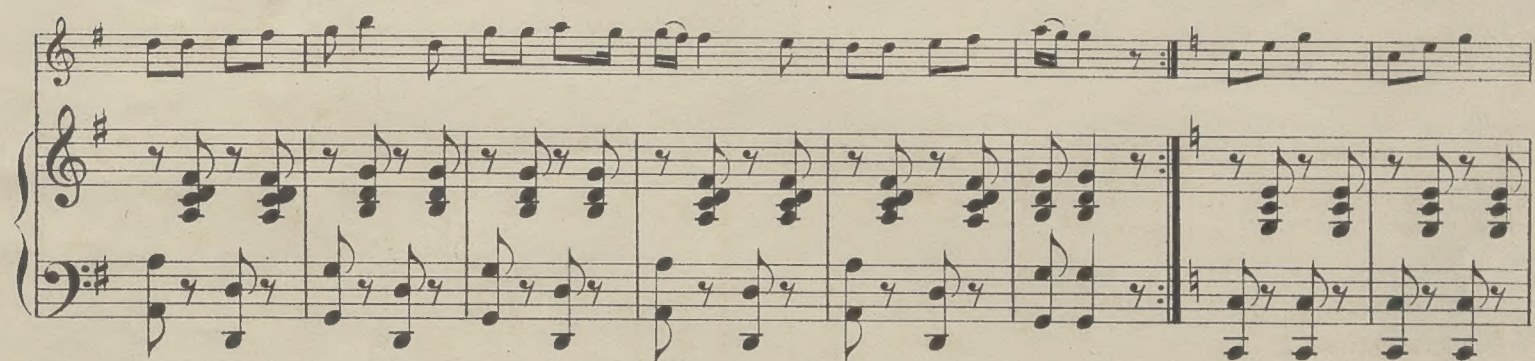
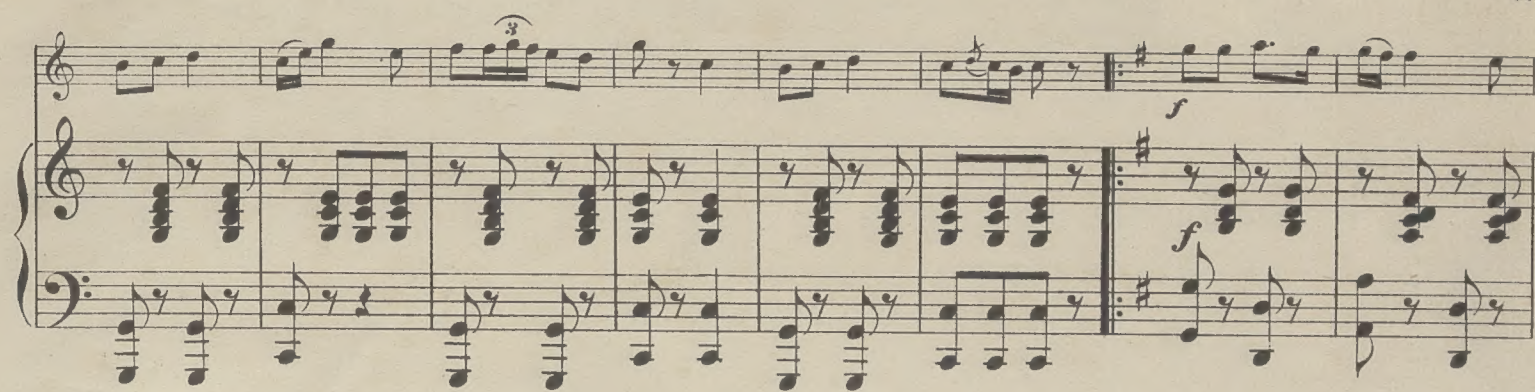


№ 14. Allegretto maestoso.



№ 15. Tempo Krakowiaka.





S. A. Krzyżanowskiego
w Krakowie.

Feist, K. , Op. 156. „Chwat.“ Mazur	g. kr.	—60
Friedrich, A. , „Nad Wisłą.“ Kadryl		—80
Gadomski, J. , „Przy Tobie.“ Walce.		1.—
„ „ „Przez góry i lasy.“ Galop		—40
Gall, J. , „Deux petits morceaux grotesques.“		—75
Hofmann, K. , „Polonez cesarski“		—90
Noskowski, Z. , Op. 13, „Krakowiak i Oberek“		—90
(Wiara, Miłość i Nadzieja) „Pochód żałobny“		—50
Ogiński, M. , „Les Adieux à la Patrie.“ Polonaise célèbre		—30
Pallavicini, M. C. , „Abschiedsgrüsse.“ Walce		1.—
Patzke, E. , Op. 68. „Die ersten Blüthen“ Walce		—90
„ „ Op. 69. „Patronessen“ Walce		—90
„ „ Op. 79. „Idylla.“ Polka		—40
„ „ Op. 80. „Dzieci krakowskie.“ Walce.		1.—
„ „ Op. 82. „Ukrainka.“ Polka		—40
Richling, W. , „Polonez“		—40
Tomkowicz, H. , „Enigme.“ Polka française		—50
Wronski, A. , „Białe róże.“ Walce		1.—
„ „ „Bukiet fijołków.“ Walce		1.—
„ „ „Cecylia.“ Polka-mazurka		—40
„ „ „Djabel.“ Galop		—30
„ „ „Do Miechowa.“ Mazury		—80
„ „ „Kadryl“ Zobrazu „Kosciuszko pod Racławicami“		—80
„ „ „Kochajmy się.“ Mazury		—60
„ „ „Marsz myśliwski.“		—35
„ „ „Marsz weselny.“		—40
„ „ „Marsz żałobny“		—40
„ „ „Mazury krakowskie.“		—75
„ „ „Na dobitek.“ Mazury		—60
„ „ „Na wyżynku.“ Mazury		—60
„ „ „Polonez“		—60
„ „ „Walce akademickie.“		—90
„ „ „Weselne Dźwięki.“ Walce		1.—
„ „ „Wspomnienie z Krynicy.“ Polka		—45
„ „ „Wśród bomb i granatów.“ Galop.		—40
„ „ „Złote Sny.“ Walce		1.—
„ „ „Zofia.“ Polka-mazurka		—35
Op. 50. „Figlarka.“ Polka		—40
„ „ 51. „Olga.“ Galop		—40
„ „ 52. „Marzenia.“ Walce		1.—
„ „ 53. „Konwalic.“ Walce		1.—
„ „ 54. „Polonez jubileuszowy“		—60
„ „ 55. „Wieniec laurowy.“ Walce		1.—
„ „ 56. „Na lodzie.“ Galop		—40
„ „ 57. „Pieśni polskie.“ Kadryl		—80
„ „ 58. „Koniec świata.“ Mazury		—60

			f. kr.
Wroński, A.,	Op. 59.	„Pensyonarka.“ Polka française	—40
„	60.	„Kawalerski Galop.“	—40
„	61.	„Mazury akademickie.“	—60
„	62.	„Lutnia polska.“ zbiór pieśni narodowych	1.20
„	63.	„Polne kwiaty.“ Walce.	1.—
Zbiór		krakowiaków i taneów góralskich	1.—
Zeleński W.,	Op. 37.	„Mazur.“ 4/ms	2.—
„	„	„	„
		Partytura	3.—

Giustiniani K., „Czemu?“ (Perche)	—60								
Noskowski Z., Op. 13. (Wiara, Miłość i Nadzieja. Obraz ludowy w 4 aktach.)	<table> <tr> <td>Pieśń Jurachy. (Akt 3 ci)</td> <td>—50</td> </tr> <tr> <td>Pieśń Bronki No. I. szy</td> <td>—50</td> </tr> <tr> <td>„ „ „ II. gi</td> <td>—50</td> </tr> <tr> <td>Pieśń dziadów. (Duet.)</td> <td>—50</td> </tr> </table>	Pieśń Jurachy. (Akt 3 ci)	—50	Pieśń Bronki No. I. szy	—50	„ „ „ II. gi	—50	Pieśń dziadów. (Duet.)	—50
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„ „ „ II. gi	—50								
Pieśń dziadów. (Duet.)	—50								
Pieśni narodowe	1.20								
Popper Fr., „Trzy pieśni religijne.“ Na jeden lub dwa głosy z towarzyszeniem organu	—36								
Wroński A., „Pieśni z błędnych ogników.“	1.20								
Zelenski W., „Dwie pieśni.“	<table> <tr> <td>1. Na śnieżnym k rzaku choiny. }</td> <td rowspan="2">—60</td> </tr> <tr> <td>2. Robaczek kochać się w róży . }</td> </tr> </table>	1. Na śnieżnym k rzaku choiny. }	—60	2. Robaczek kochać się w róży . }					
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2. Robaczek kochać się w róży . }									
„ „ „Dwie pieśni.“	<table> <tr> <td>1. Róża dzika. }</td> <td rowspan="2">—75</td> </tr> <tr> <td>2. Niepewność. }</td> </tr> </table>	1. Róża dzika. }	—75	2. Niepewność. }					
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2. Niepewność. }									
„ „ „Marzenia dziewczyny.“	—60								
„ „ Op. 7. „Dwie pieśni.“	<table> <tr> <td>1. Czarnobrywka. }</td> <td rowspan="2">—60</td> </tr> <tr> <td>2. Zakochana. }</td> </tr> </table>	1. Czarnobrywka. }	—60	2. Zakochana. }					
1. Czarnobrywka. }	—60								
2. Zakochana. }									

